Club Sandwich

No. 39 1985

SPY SPECIAL

Ssshhhh....

Club Sandwich

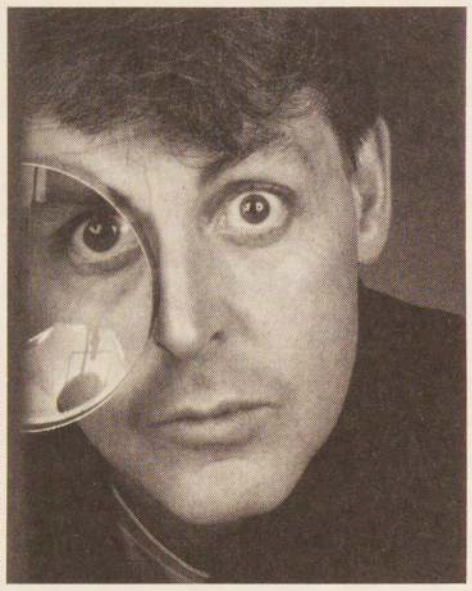


PHOTO: LINDA McCARTNEY

Our theme this time – if you haven't already noticed – is Spies, Spies everywhere, filling the Sandwich in the most unlikely places. Some of the Spies themselves are somewhat out of the ordinary, as you will see from the following pages.

We've devoted most of the space to ''Spies Like Us'', the single and the video. Patrick Humphries' interview with Paul gives an insight into Paul's creative process when called upon to interrupt a busy recording schedule to turn his attention to writing a theme song for a film. Harry George uses Paul's involvement with the cinema as a springboard from which to recall other similar ventures in his career.

It was a nice treat seeing Paul on Noel Edmonds' ''The Late Late Breakfast Show'' on BBC-1 on Saturday, 16th November. It was fascinating hearing him talk about his new projects and was a great spot for the premiere of the U.K. video. For further behind the scenes snippets about the shoot itself, see our extracts from John Hammel's Diary, which appear on pages 12 and 13. One is reminded of how much footage hits the cutting room floor!

As most of us know, the recent press coverage of Paul's reported comments on John was ridiculous; we all loved John but he was no angel.

Nice to see four of Paul's songs gaining the prestigious ASCAP (American Society of Composers, Authors and Publishers) Awards, presented for being among those most performed in the year 1984. They were: ''Say, Say, Say'', ''So Bad'', ''On The Wings of a Nightingale'', and ''No More Lonely Nights''.

Good timing for Christmas is the release of the charming video of ''Rupert and the Frog Song'', joined by those award winning animations, ''Seaside Woman'' and ''Oriental Nightfish''. Still available, and a 'must' for McCartney addicts, is the CBS/Fox video of ''Give My Regards to Broad Street''. Also don't forget Linda's Desk Diary for 1986. All these items are for sale through the Wings Fun Club, and also in stores generally.

Season's Greetings to all of you from all of us at Club Sandwich.

Sue

Meet SHELAGH JONES

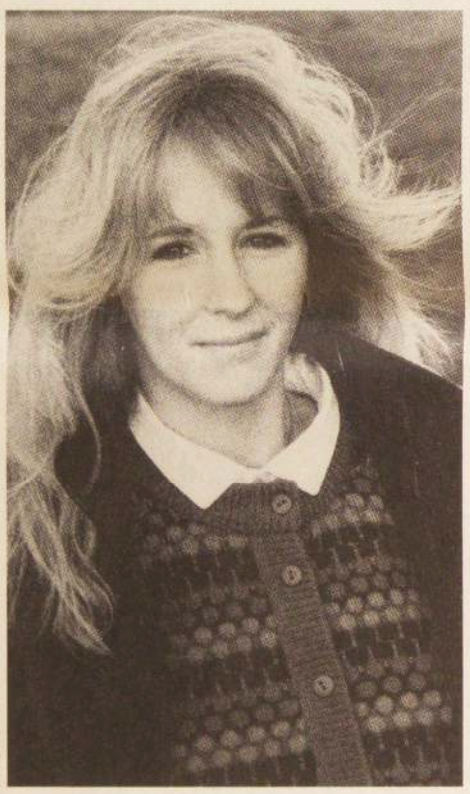


PHOTO: LINDA McCARTNEY

Is Shelagh Jones really Miss Moneypenny to Stephen Shrimpton's 'M', or is it just ''Spies'' fever in the air? In any case, she is almost certainly more valuable to Stephen than James Bond's ever-disappointed admirer was to 'M' and even gets called by her first name, unlike the hapless Moneypenny.

Although a relatively new girl at MPL, Shelagh has twelve years' experience in the music business. It's a world which many enter starry-eyed from love of their favourite sounds, only to be disillusioned when they find there's a job to be done. Shelagh's experience was the reverse: ''I only took my first job with A & M Records because it was a shorter bus ride than the other job I'd been offered. It suited me down to the ground – I thought it must be a well-kept secret that there was such an enjoyable career as the music business.''

She was secretary first to the financial director, then to the promotions director, before being ''poached'' by the management of Supertramp, an A & M band. This meant a move to Los Angeles, which didn't agree with Shelagh though she stayed two years. On her return to the UK in 1978, she became royalties manager for Rondor Music – still within the A & M ''family'' – and really established herself. Events took a more personal turn in 1982 with her marriage to Jeremy Jones, general manager of Rondor in Paris. (Jeremy had been with EMI in Italy and remains actively involved in music today.) Thinking it unwise for husband and wife to work for the same firm, Shelagh left and briefly moved to Paris.

On returning to London, she was approached by Virgin Music to reorganise their operation. Originally a temporary assignment, this lasted 16 months – until an agency alerted Moneypenny – sorry, Jones – to an interesting job, ''working for the directors of a music publishers in Soho Square''....

This, of course, was MPL and Shelagh joined in spring 1984. Was it hard at first to slot into an established team? ''No, it fitted like a glove. I was thrown in at the deep end with Broad Street, *which kept me busy from joining until Christmas 1984. I first met Paul and Linda at Air Studios, and found them to be absolutely charming.*

Shelagh has been kept similarly busy of late with the new video combining Rupert and the Frog Song, Seaside Woman *and* The Oriental Nightfish, *not to mention the ''Spies Like Us'' single and accompanying video. Is there such a thing as an average working day for Shelagh Jones? ''Not really. If Stephen's away I have to cope with everything and when he's there he generates work, but then I hate to be inactive.''*

Being the daughter of an army chaplain, Shelagh moved around a lot when young, but for the last three years she and Jeremy have lived by the river in London with two cats. Lest this sounds too tranquil, rest assured Shelagh is not idle at weekends: ''I like do-it-yourself, though it's recently become a bit of a chore, and can do most things except plastering, electrical work and plumbing. I can't imagine anything worse than a weekend with nothing to do.''

However, the activities do include some tennis and swimming, while Shelagh takes a keen interest in cricket. In fact, cricket chat with Stephen often lightens the working day at Test Match time, though as an Australian Mr. Shrimpton's enjoyment of the 1985 season cannot have been unbroken . . . But there's a great deal more to Shelagh Jones than knowing ball from bail, as you can see from the above. A valued member of a small, tightly-knit team, it is hard to imagine MPL without her.

CUFF LINK

Many thanks to Janet Rich of Middlesbrough for a cassette of Elaine Paige singing Tim Rice's lyrics to ''Hot As Sun'': verrry interesting.... The UK's Channel Four repeats of *Ready Steady Go* have naturally included much Beatles footage, including the amusing sight of Paul judging a mime contest....When Paul sang of ''no one ever left alive in 1985'' at the end of *Band On The Run*, the year seemed impossibly distant: now it's almost over, many of us are still alive and Mr McCartney is *still* making great records!...Meta Davis, the original ''Lovely Rita, meter maid'', wrote out her last parking ticket in Abbey Road on 4th September, just around the corner from where she booked Paul in 1966. ''He was a lovely chap, so polite,'' she remembers, though she never bought the record.... Humphrey Ocean's beautiful study of Paul was used instead of the test card by ITV for their Schools and Colleges programmes one week in October. Others so honoured were T.S. Eliot and Prince Charles: go on Beethoven, roll over.... Paul was pleased to hear of the release of Peter Seller's spoken version of ''She Loves You''. Similar treatments of ''A Hard Day's Night'' and ''Help'' had been released in the comedian's lifetime and Paul heard his third Beatles ''tribute'' while sampling George Martin's tape collection.... Finally, let us hope that the recent marrige of Joan Collins will scotch all that tittle-tattle about her and Rupert Bear.

SPIES LIKE US

PHOTO: LINDA McCARTNEY

The Official File

As you can imagine, Paul McCartney is inundated with calls from producers and directors, all keen to see *his* name on the credits of *their* films! Paul is obviously very selective just whose film his songs appear in. He made a deal with himself for last year's "Give My Regards To Broad Street", and prior to that, his music had appeared in "The Family Way" (1967), "Live & Let Die" (1973) and "The Honorary Consul' (1983) – oh, and he also starred in a couple of films you might remember, "A Hard Day's Night" and "Help"!

But when American director John Landis contacted Paul about his new comedy, "Spies Like Us", Paul was immediately interested. He had seen, and thoroughly enjoyed much of Landis' work such as "An American Werewolf In London" and "Trading Places", and his interest was further aroused when he learned that Dan Aykroyd and Chevy Chase were to be the stars of "Spies".

There *was* a problem though – Paul had spent much of 1985 recording his new

PHOTO: DAVID MORSE

album with producer Hugh Padgham (Phil Collins, The Police). Things were going so well that it was going to be tight squeezing in a single with all of Paul's album commitments; it meant more time eating into the album schedule. Paul saw a rough cut of "Spies" and loved it. So a swift decision was made, schedules rearranged, and when the film opens in the US in November (UK fans will unfortunately have to wait until March 1986) you'll go out humming Paul McCartney's theme from "Spies Like Us".

"The good thing about it", recalled Paul, "was that they wanted it *yesterday*! It was like an arbitrary challenge thrown in that either works or doesn't. In this case, it worked, and we were glad to put all the ingredients together in very little time. It was good fun, and it sharpened us when we got back to the album. It was a big week. I generally like not to go crazy, to take things pretty easy... But sometimes then, you need the challenge, to sharpen you up a bit."

In order to record the single in the time available, the schedule was as hectic as the plot of any classic spy film! What everyone loved about Paul's original demo was the drum sound he obtained, which was felt to be the ideal foundation for the recording.

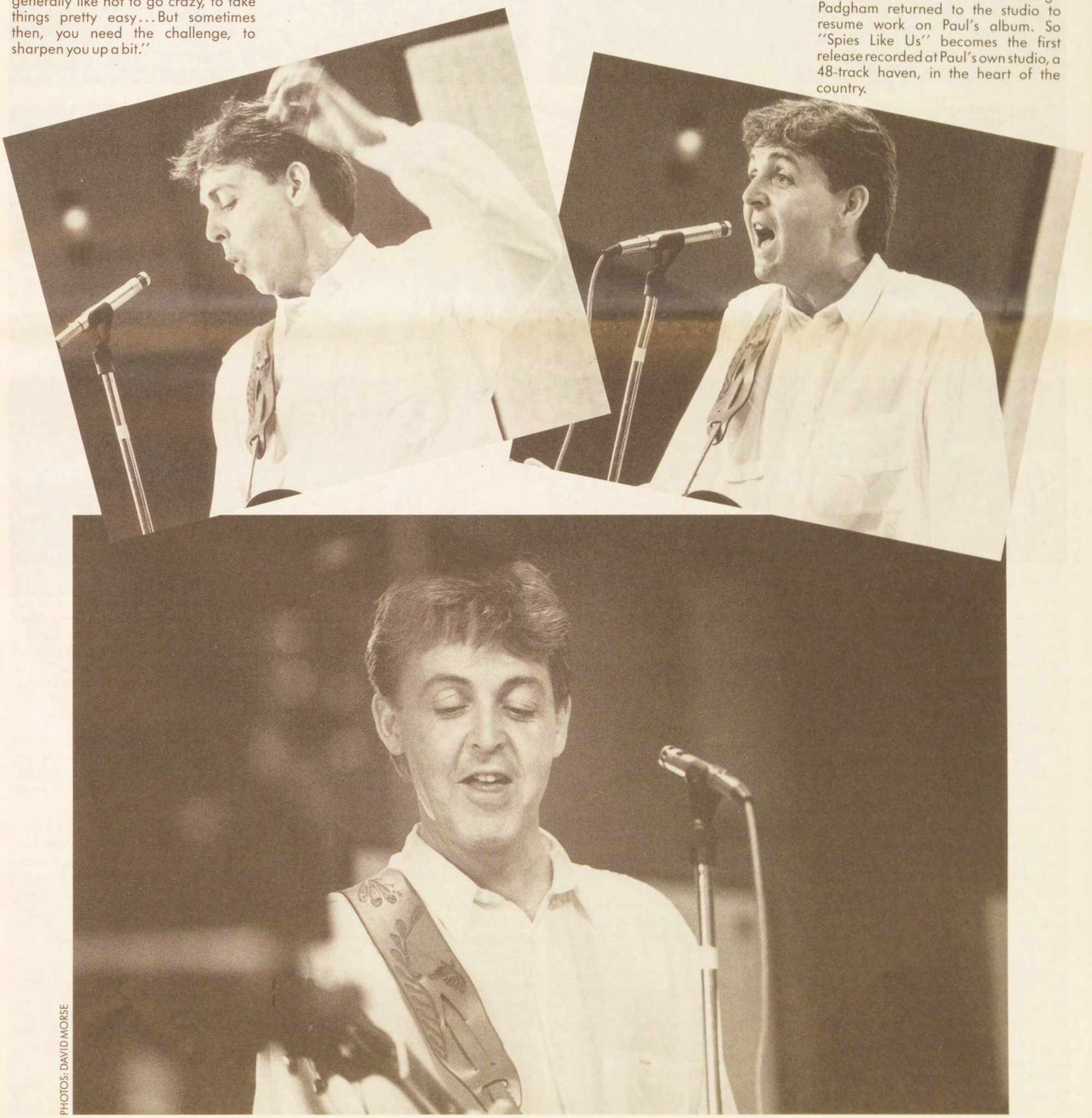
On the finished single Paul plays... well, everything! Split Enz Eddie Rayner was poached from the album sessions to play some keyboards, of which Paul joked: "He played some synth riffs which intrudes on my wonderful playing!"

So that scorching guitar solo you hear is all Paul: "People forget that I've *always* been a guitar player... I started off on trumpet, then guitar, then played guitar with The Beatles for a year, then I got lumbered with bass... it was the spot nobody wanted!" Even a multi, multi-tracked McCartney couldn't handle *all* the backing vocals, so Linda, Eric Stewart, Ruby James and Paul's cousin Kate Robbins were drafted in.

Just like the world of espionage, the recording of "Spies Like Us" had an element of secrecy about it—its creation had to be fitted in around sessions already scheduled for Paul's new album, and consequentially, none of the sessions on the four evenings set aside for the song finished much before dawn!

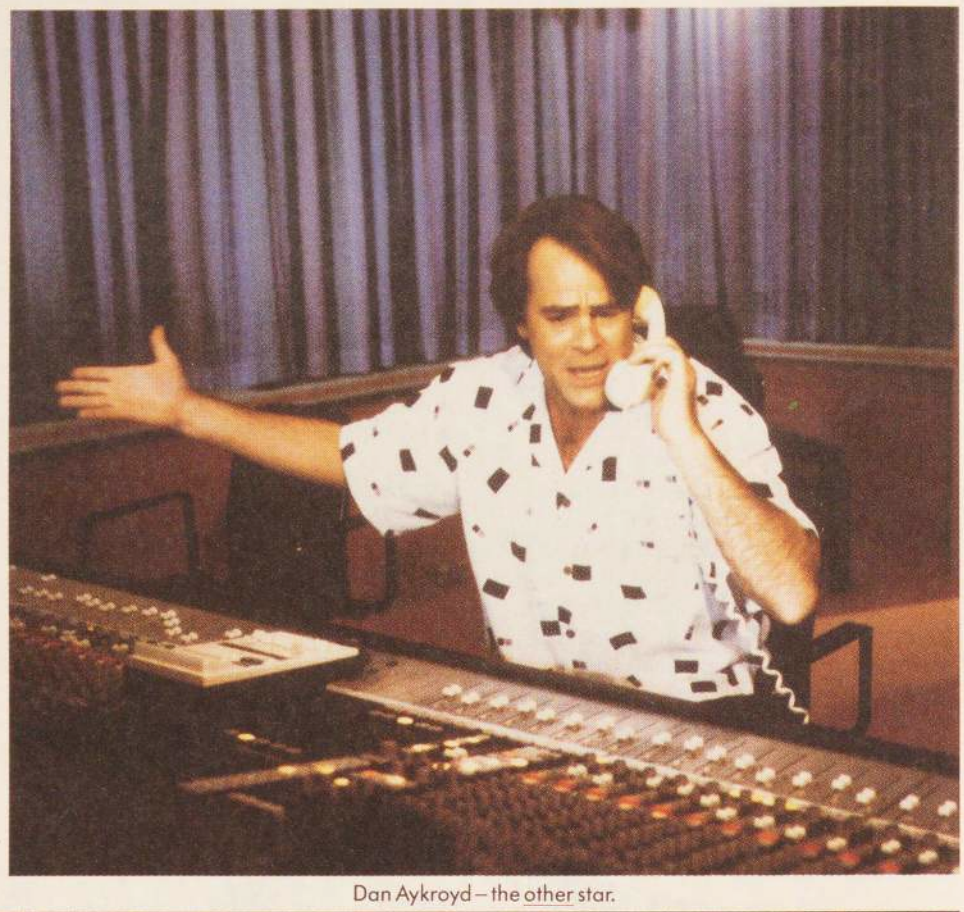
Everyone was delighted with the finished result, with producer Phil Ramone enthusing that it marked a "McCartney Renaissance!" The finished single is certainly a harder, rockier Paul than heard of late, and he loved it: "With Phil, it was whack that on, louder, bigger type of sound, with me playing rock'n'roll, gritty guitar, upfront drums and stuff, and I kinda think, well I do that all the time, don't I? I forget that that isn't my 'image', people would expect a sort of ballad for 'Spies'. You might expect a 75-piece orchestra more melodic, with maybe an Eastern touch, a Bondy feel, the known ingredients for a spy type song."

The final mix for "Spies Like Us" took an incredible eight hours, to ensure that the finished single would contain all the key ingredients which so excited everyone working on the project. Then Phil Ramone was straight off on a plane to begin work on Julian Lennon's new album in Nassau, and Paul and Hugh Padgham returned to the studio to resume work on Paul's album. So "Spies Like Us" becomes the first release recorded at Paul's own studio, a 48-track haven, in the heart of the country.

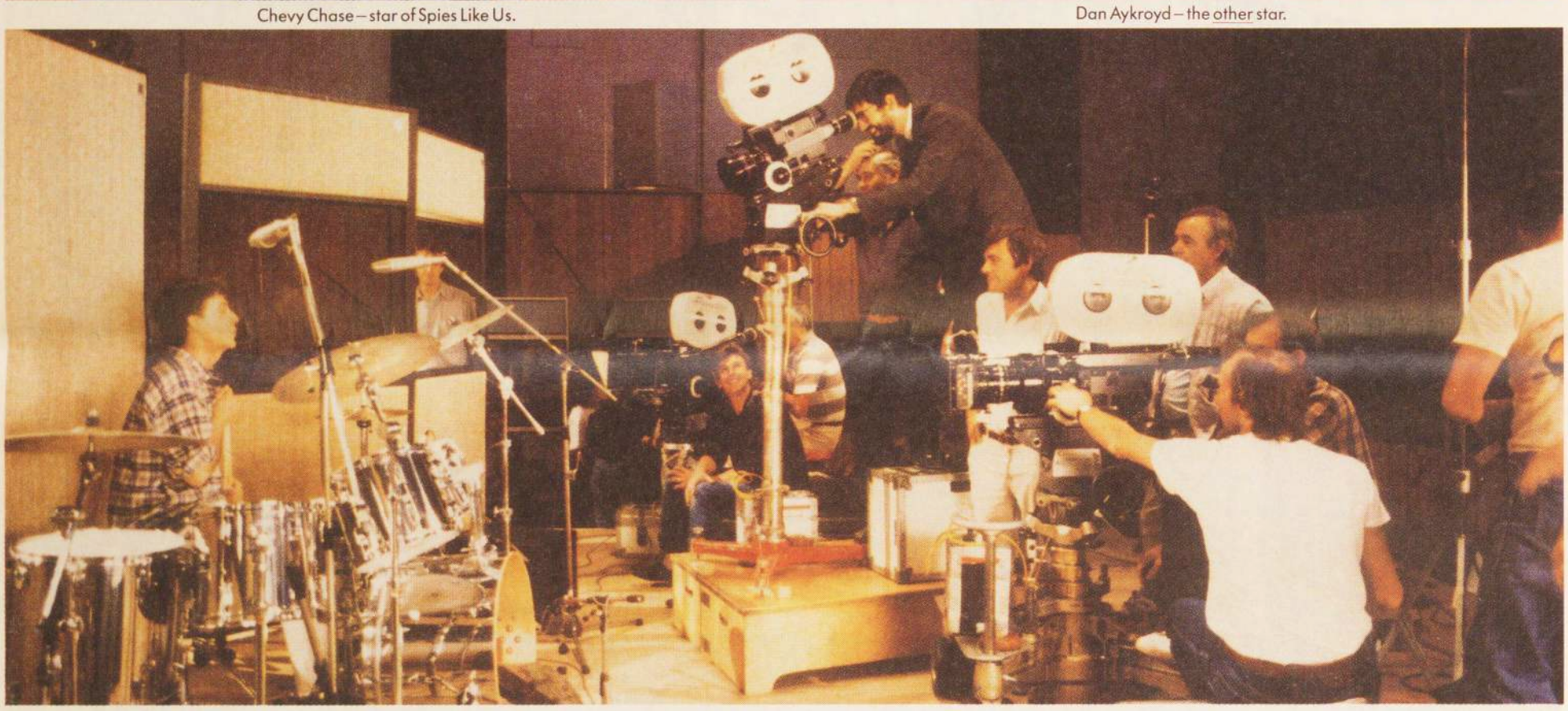


PHOTOS: DAVID MORSE

Chevy Chase – star of Spies Like Us.



Dan Aykroyd – the other star.



PHOTOS: DAVID MORSE

But, as everyone knows these days, a single isn't a single without a video. So two more days were squeezed out of the album schedule to film it. John Landis himself was keen to direct, after all, he has had some experience in the field, you might remember one of his modest little ventures from 1983 – Michael Jackson's "Thriller"! Despite being one of the world's top film directors, John has a strong affinity for Paul's music, as a teenager, he was one of the crowd for a Beatles show at the Hollywood Bowl.

Putting his director's hat on, Landis marshalled his cast – Paul McCartney, Dan Aykroyd and Chevy Chase. Dan had of course starred in "The Blues Brothers" and "Trading Places", and was seen just before Christmas in the most successful comedy of all time, "Ghostbusters". Chevy Chase comes from a similar big screen background, and along with Dan was one of the mainstays of American TV's influential "Saturday Night Live" and can currently be seen in "Fletch".

Over the transatlantic phone, John Landis and Paul concocted the plot for the video, which involved a return visit to the most famous "zebra" crossing in the world!

So how did Paul feel about returning to Abbey Road, and *that* "zebra" crossing, probably pop music's most famous landmark? "John wanted to do it at Abbey Road. I love Abbey Road, it's a lovely studio, and the awareness level of it in America... if someone says Abbey Road, rather than another studio, it works... I did get a moment of wondering during the video whether I ought to be posing on the Abbey Road crossing. The director had agreed to it, we wanted to do it, there's nothing *wrong* with doing it. We didn't want people to think 'Oooh, sacrilegious!' I think that's so stupid anyway. I mean, I love loving The Beatles... So I said to John, look, if you're going to do it as a parody of the album cover, you might as well get a few of the in-jokes in there. So there's Volkswagen with '28 IF' in there, Dan took his shoes off for the shot on the crossing, all that stuff."

Filming for the video began at 8 o'clock one Wednesday morning, and despite a food bug and the unholy hour, Dan Aykroyd kept cast and crew entertained with a spellbinding rap and dance routine. For a particular shot in the video, a Rolls Royce was needed, and Dave Clark – who was working in the studios at the time – agreed to lend his for the occasion. John Hammel had driven Paul up from the country the day of the shoot, and when another car was needed for a sequence, he found himself washing *half* the car for a shot, and appears in a cameo as a chauffeur!

When shooting the original cover for "Abbey Road", all photographer Iain Macmillan needed was 10 minutes one August morning in 1969. It took John Landis considerably longer 16 years later, and the resultant comings and goings on the crossing had a traffic jam stretching right back to the Marylebone Road!

Paul summed up the fun had by all: "That's the fun thing about those guys, they're 10 years younger than me, so when it was all happening, they were college kids. I could tell them Abbey Road stories from the inside, and they'd tell me about being issued with chits for the album weeks before it was released, then queueing for hours when it finally came out, just like rationing!"

The story for the video has a plot worthy of John Le Carre, with everyone in disguise, femme fatales, villains and detectives, clustering like flies around the world-famous studios in North London. In the finished video, Paul plays a number of roles – but watch out for a *very* familiar face on bass! After two action-packed days, John Landis, Dan Aykroyd and Chevy Chase flew off to continue work on finishing the "Spies Like Us" film, and Paul returned to the comparative calm of the studio to resume work with Hugh Padgham.

As it worked out, various union regulations meant that the UK version of "Spies" will be slightly different from that shown in America, without Chevy or the girls, playing or singing.

Paul's theme song for "Spies Like Us" will be heard at the end of the film, but from the very first hearing, it's apparent that this is vintage McCartney – an edgy, rock'n'roll sound, which manages to combine the classic rock'n'roll feel of the 50s with an atmosphere very much of the 80s.

Phil Ramone called the song a "McCartney Renaissance", true enough, except that my dictionary defines renaissance as "a cultural or artistic revival", and Paul McCartney never needs reviving – he's never away long enough!

Patrick Humphries

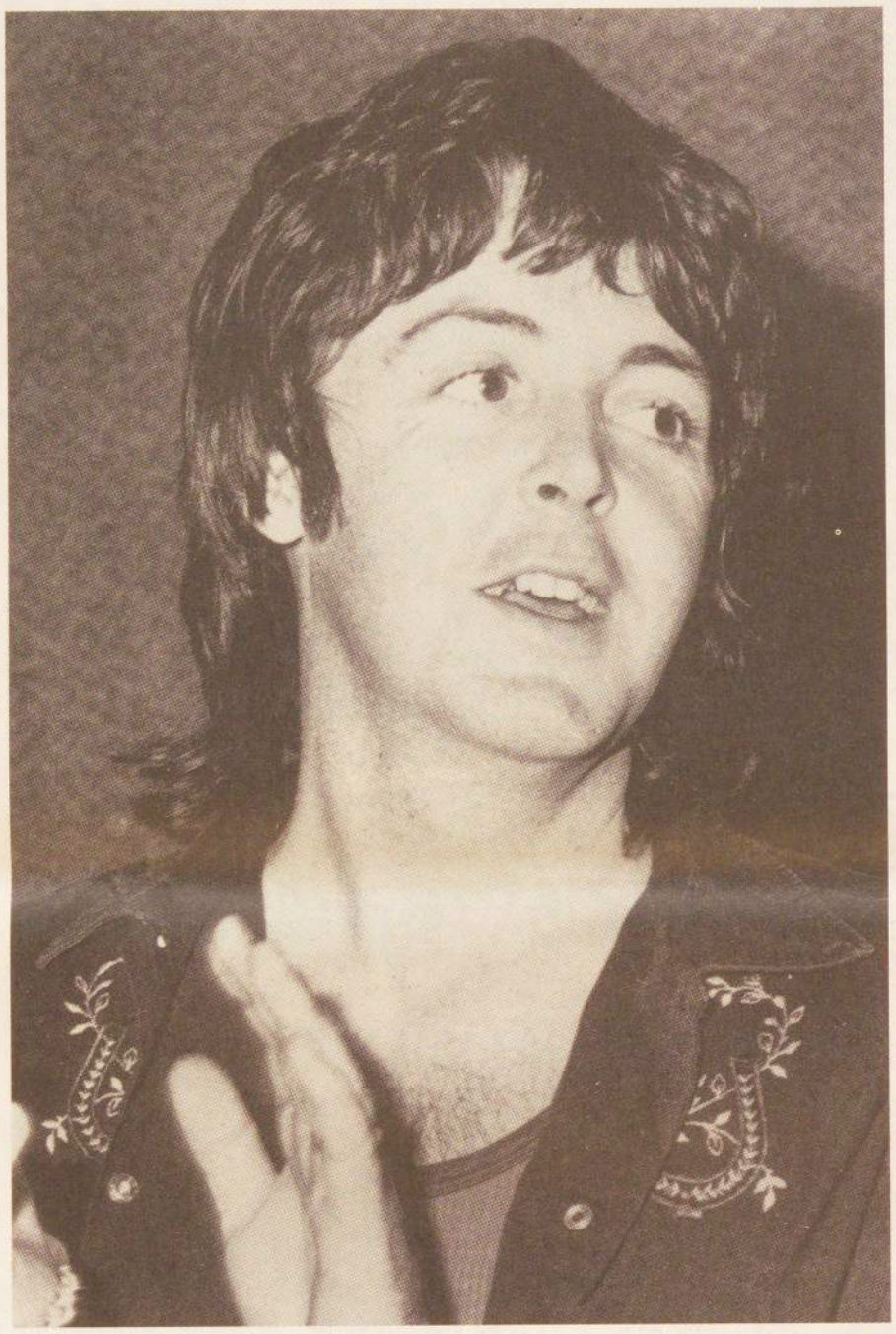
John Landis – director of the film and the video.

Vanessa Angel and Donna Dixon.

MY CARNIVAL IN NEW ORLEANS

To ensure value for money, and that fans didn't just get an instrumental or alternate mix for a B-side, Paul fondly remembered a song called ''My Carnival'' from the ''Venus & Mars'' sessions: ''Because 'Spies' was a one-off single with Phil, we didn't have a B-side. I kinda know what I have for B-sides.

There are tracks that were never A-sides, or never made it onto albums for some reason, and 'My Carnival' was one of those. It was recorded at Allen Toussaint and Marshall Sehorn's Sea-saint Studios, New Orleans, in 1975 with me, Linda, Jimmy McCulloch, Joe English, George Porter, oh, and R&B singer, Benny Spellman.''



PHOTOS: LINDA McCARTNEY

Paul in carnival costume at Mardi Gras, New Orleans.

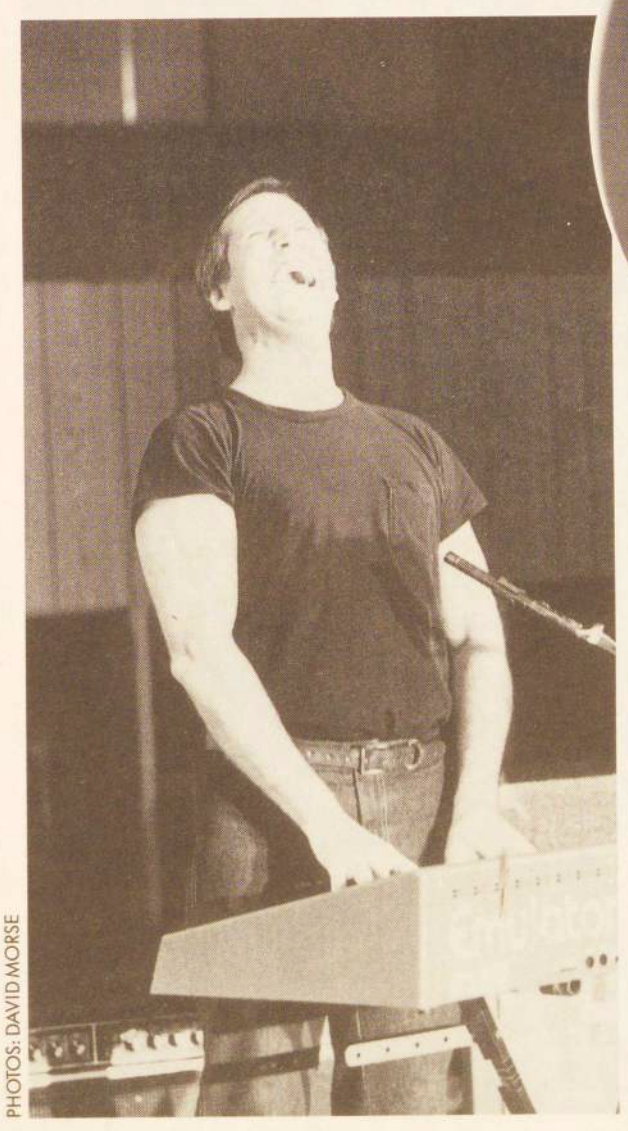
PHOTO: DAVID MORSE

The EMULATOR II

Emulator II is a micro-processor controlled, digital sampling device with an integral polyphonic keyboard.

Any sound (a musical instrument, a barking dog, etc) can be sampled and then assigned to the keyboard. Pressing a key then brings back the sampled sound which is varied by the keyboard. Once stored in the volatile memory (switch it off and you've lost it) the sound can be further refined and transposed over two octaves.

The Emulator system is a major advance over the earlier type of musical synthesiser in that all sound sources are generated digitally and are stored on magnetic disc memories. The older systems did not have digital sound and relied on magnetic tape.

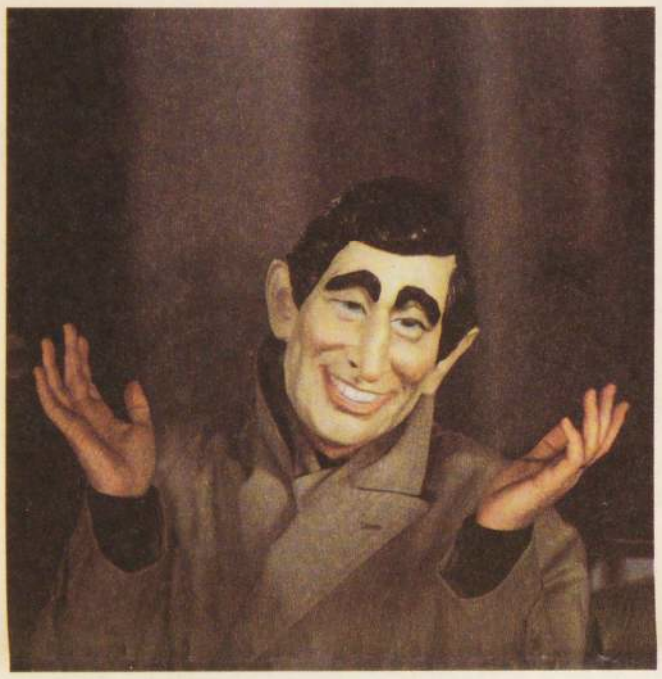


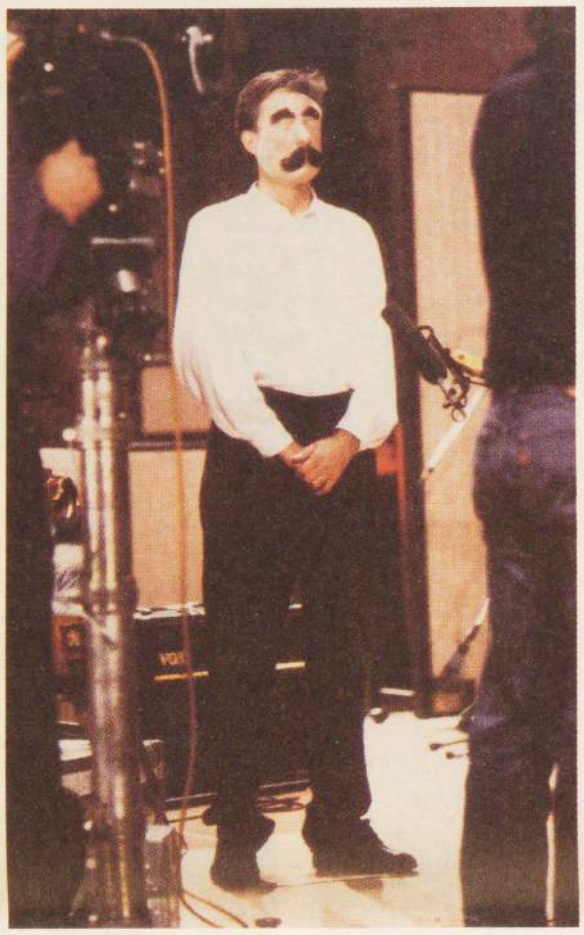
PHOTOS: DAVID MORSE

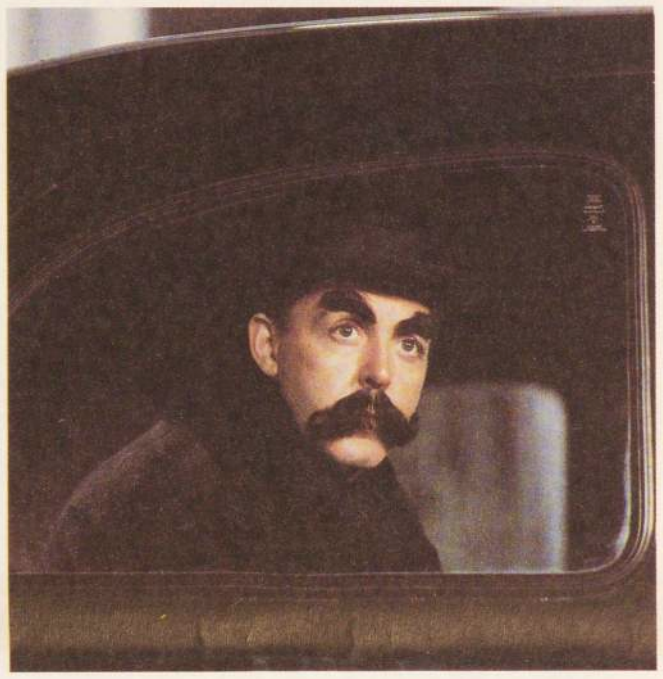
PHOTO: LINDA McCARTNEY

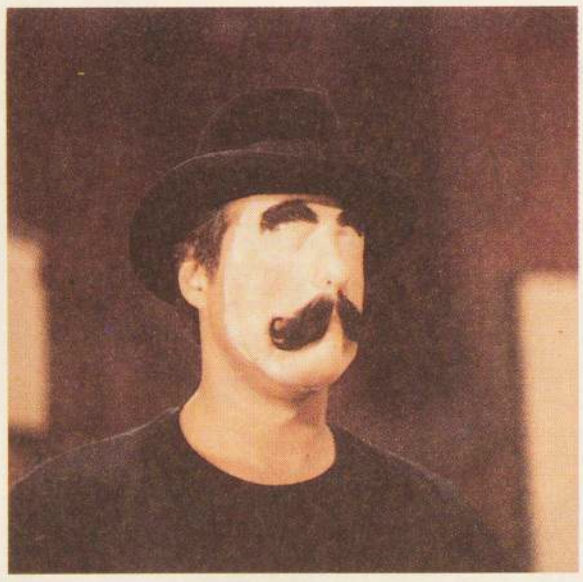
WHO'S WHO IN THE WORLD OF SPIES

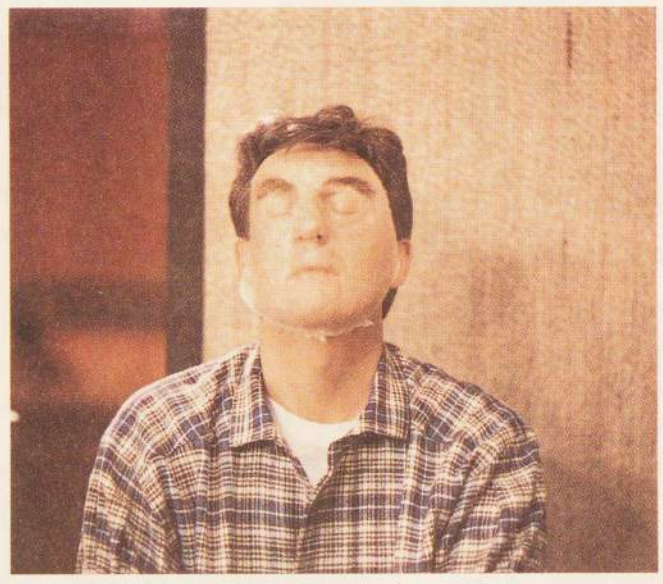
As is usual in the world of spies nobody really knows the real identity of anybody – perhaps you can help us identify this mystifying bunch of characters who turned up in our prints.

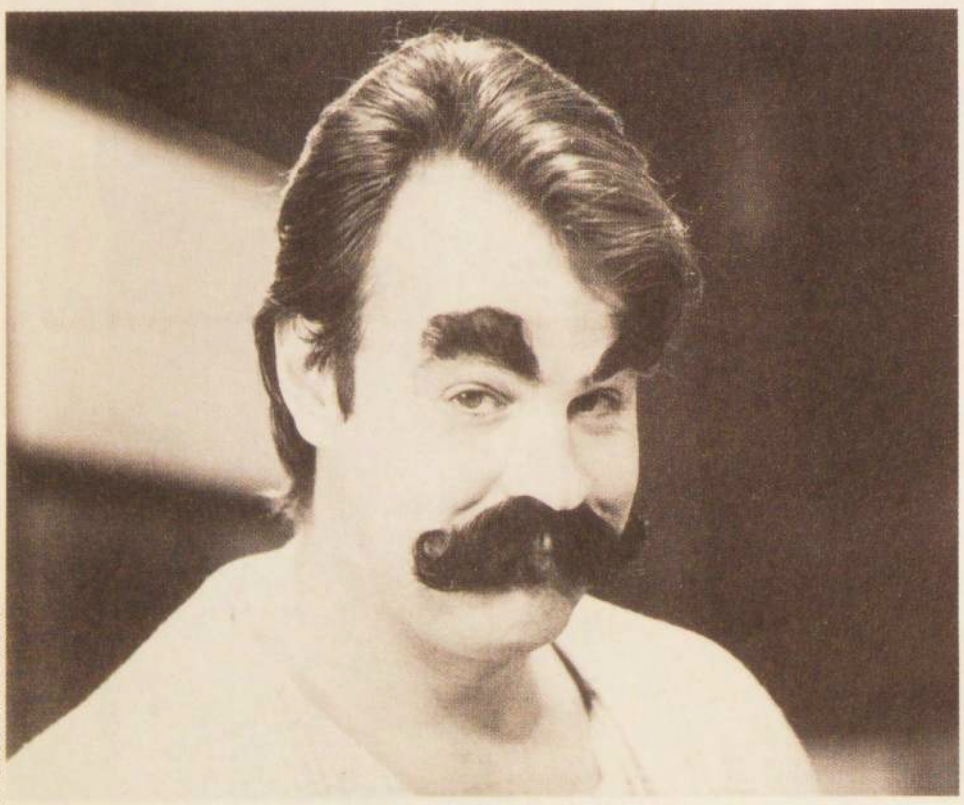


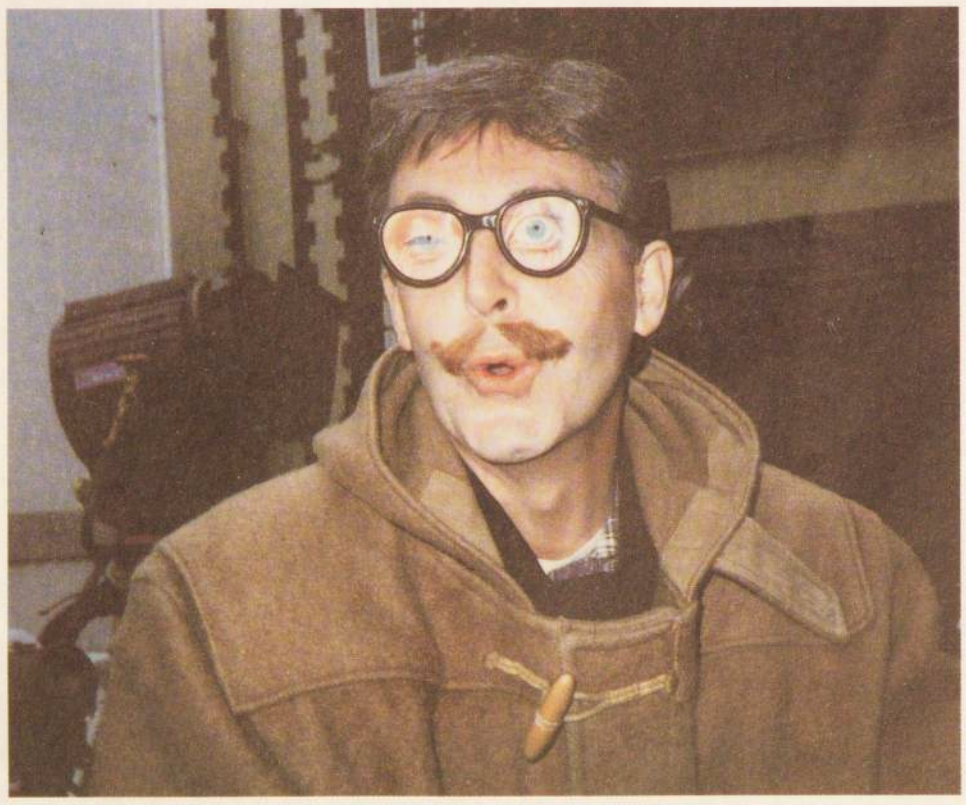












PHOTOS: DAVID MORSE

PHOTO: DAVID MORSE

Extracts from John Hammel's Diary of the 'Spies' Video Shoot

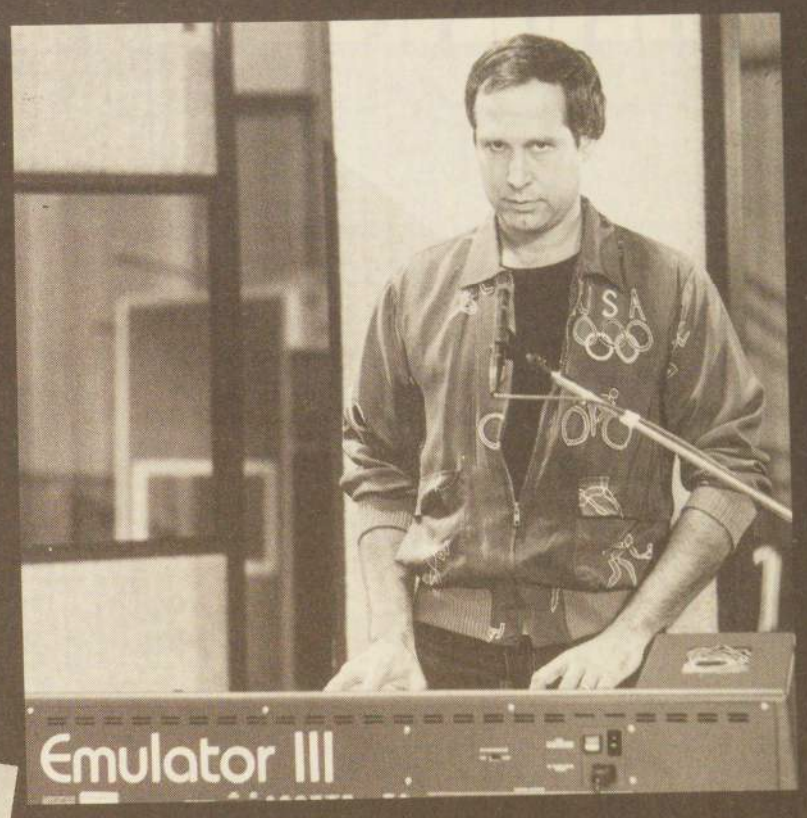
...The day is Thursday, and the sun is just coming over the horizon, a big orange ball, just slightly peering through the clouds, as I come up towards Paul's house, going up the long and winding road. The time is approximately six o'clock in the morning. I can just hear the dawn chorus– a few birds twittering away, when Paul comes down to the back door and Linda's already done the sandwiches for the journey, so we leave. The time is approximately ten past six. As we drive down the road, waiting for the sun to come up completely, we are driving towards Abbey Road, quite a long journey from the house– in fact a two and a half hour's drive, as Paul would like to be there by eight-thirty. As his call is nine o'clock, we just wanted to be there a little bit earlier, just to feel how it is, pace it out, go for it...

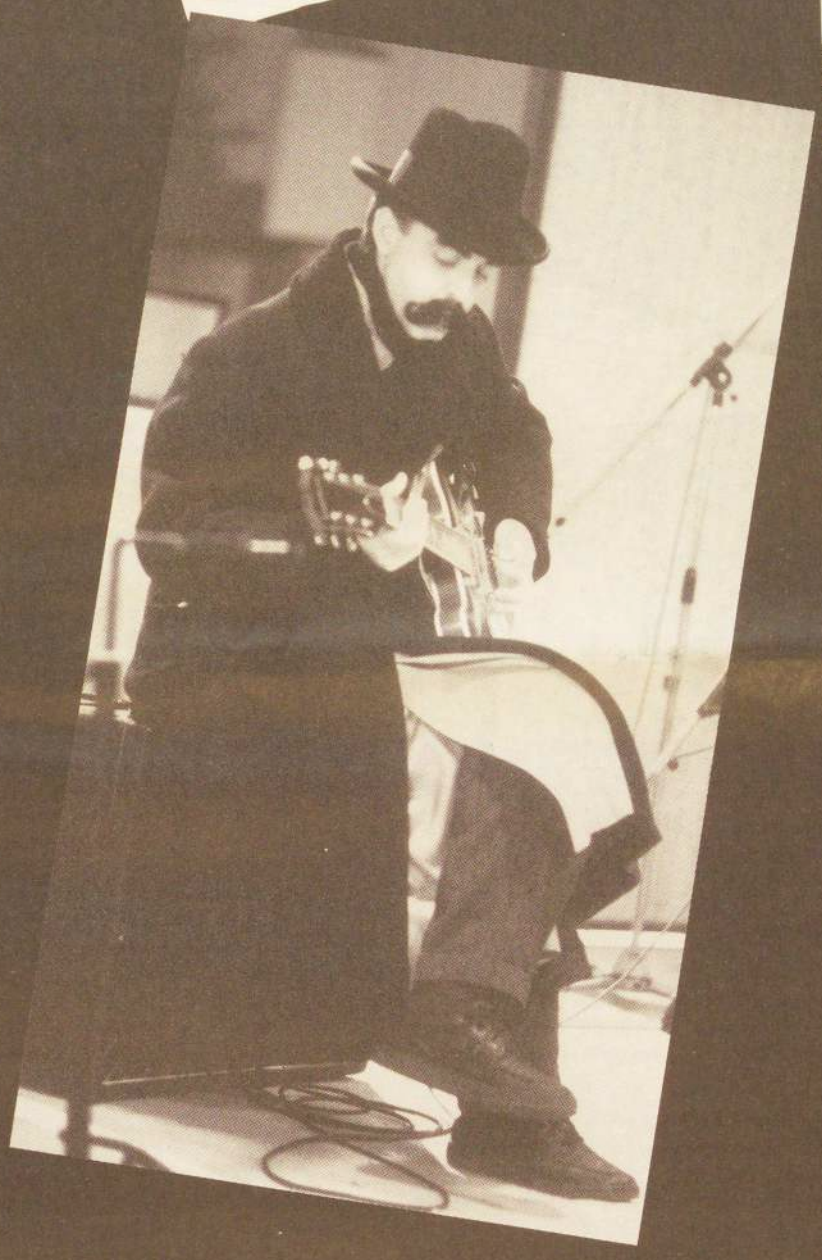
...Then we do a thing with Paul on the drums, where he actually has these weird, funny glasses on, and he takes these off, and takes the coats off, and this sort of stuff. Because, as Paul's being a spy, he's got about three overcoats on and these funny glasses, and he sits down onto the drums and we do that bit. By this time, it's lunch...

...Then we have the second spy, Vanessa Angel. She had a bit of a problem getting in and out of the taxicab– I'm not sure why– so they hit on me. They asked Paul if they could use our car for this, Paul says, "Fine", so I end up having to put my hair behind my ears, putting on a chauffeur's hat, and driving the Mercedes. But, of course, I had driven straight down from the country that morning, and the car was pretty dirty. So 'props' comes out and gives me a hand, and we end up washing the car, washing off the side, and while he's washing it, I am leathering it off and we're getting it all clean, the wheels and all the odd touches. By this time, I'm sweating buckets, but I have to put my coat and hat on, and put this girl in the back. They put two cameras on this shot– the same as the Cadillac– and I just come around and open the back door, and she gets out of the car. The funny thing is, that I go around for the rest of the day– I couldn't do anything about it– with one half of my car clean, and one half of the car dirty! Great! But we got the shot, and it was fine...

...We have another three shots to do. The first is of Prince Charles, played by Paul. As the distinguished gentleman, he has to have another disguise. For this shot, we had a white Rolls Royce, which happened to belong to Dave Clark, of the famous band, The Dave Clark Five. He was actually using Studio One, which is why we were doing all the filming outside for the afternoon. The car we were going to use wasn't right, so we asked him if we could use the Rolls Royce for Prince Charles, and he agreed to this...

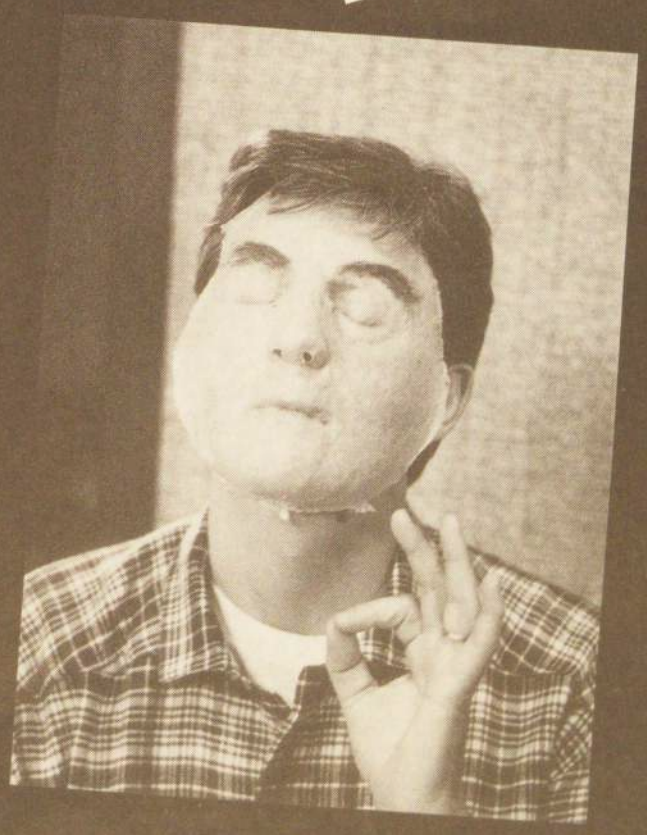
...We had a line-up of drums, Emulator and bass and guitar, 'cos Paul is actually playing three instruments in this shot. We actually did a little spoof with the Emulator. We had an Emulator II, but we put an extra I on it, to make an Emulator III, so that should cause the American makers a few chuckles...





...We had to do Chevy on the Emulator, and we were going to do a close up of his hand shot, on the keys, doing the riff that Paul does on that, but the thing was that he wasn't quite sure of it, so we had to do quite a few shots, so that in the end they blew it out. They did the two or three angles of him playing the Emulator and got that. Very good. And then we got Paul on the bass, and as he's playing bass, he's Prince Charles. (I meant to tell you, it's the businessman who plays the guitar, and the guy on the push bike is playing the drums). Paul's in three different disguises: one disguise, you see him in a duffle coat with crazy glasses; number two, he's got a thick moustache, business-man's trilby hat, big, thick eyebrows, and the overcoat; number three is Prince Charles. Prince Charles plays bass, the businessman plays guitar, and the guy on the push bike plays drums. Chevy Chase is Sherlock Holmes, and plays the Emulator. So we've got that done. We have Prince Charles coming up the side of stage, to walk on to grab the bass guitar. They do a couple of shots of Prince Charles– boom– Bob's your uncle, we had it...

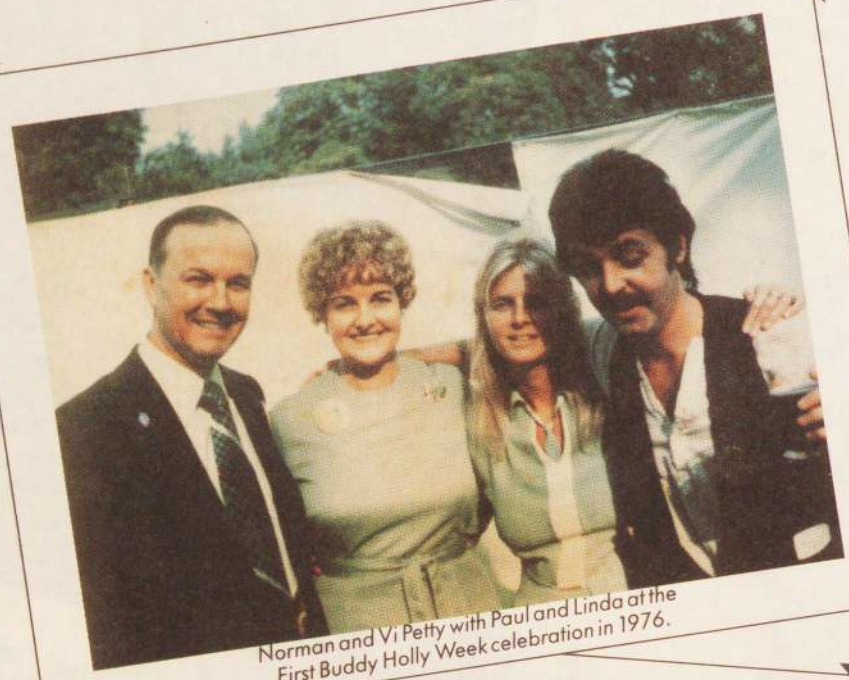
...The other thing they had to do was changing faces. When you see the video, on the angle where they kind of cut in, Paul puts his hand across his face and grabs his chin, and he goes to tear the mask, tear his face off of himself, if you follow me, but when the mask is taken off and they cut in, it's Chevy Chase and vice versa, they do it with him and they do it with Danny Aykroyd, so you don't know who it's going to be. The make-up lady had to make these rubber masks, latex masks, and she makes the mask up and puts the eyebrows on and the moustache to look like Paul, on Paul. But when they pull that– as Paul pulls that rubber mask off his face– it cuts to Chevy Chase. Very well done.



SPY SPECIAL

BUDDY HOLLY WEEK

THE FIRST TEN YEARS



Norman and Vi Petty with Paul and Linda at the First Buddy Holly Week celebration in 1976.

PHOTO: ALAN DAVIDSON

Paul and Linda celebrate ten years of Buddy Holly Week in 1985 with Vi Petty (right) and her sister.

The idea for Buddy Holly Week was first conceived by Paul in 1973. Holly's 40th Birthday celebrations in 1976 provided the ideal launch pad and Buddy Holly Week was born.

That first Week centred round a visit to London by Norman Petty, a special luncheon and a Buddy Holly disco. The response suggested Paul was on to something and in 1977 the Crickets (Sonny Curtis, Joe B. Mauldin and Jerry Allison) re-formed for a concert – free, like all Buddy Holly Week events – at the Kilburn State Theatre: the tickets went in two hours and the group, like the audience, enjoyed themselves so much that they remained active and toured the States with country star Waylon Jennings, bassist on Buddy's last tour.

Like many American stars of the 50s, Holly has never been out of style in Britain. Don McLean's monster hit of 1971, "American Pie" revived interest in his home country with its opening verse about "The day the music died", referring to the fatal plane crash. Then in 1978 the film of *The Buddy Holly Story*, though containing obvious factual errors, impressed with its authentic atmosphere and really brought home Holly's significance to the American public at large. That year's Week climaxed with a reception at London's Peppermint Park restaurant, followed by a midnight showing of the film.

In 1979 the Week went live again – with a difference, as the Crickets were joined onstage by Don Everly, Britons Albert Lee and Rick Grech from the early 70s line-up and Paul and Linda, among others. A short film of the highlights was made by MPL and shown unannounced on British TV last year, giving viewers a rare chance to see Paul singing without playing an instrument – and very relaxed he looked, too.

The fans came into their own in 1980, swapping memories and memorabilia at a Fan Fair at Hammersmith's Clarendon Hotel. Capital Radio broadcast a dramatisation of Buddy's life and America came more into the picture thanks to the Buddy Holly Memorial Foundation, who organised a "Legends of Rock 'n' Roll" concert featuring the Crickets and the unveiling of a 7½-ft bronze statue of Holly, both in Lubbock. The cinema ruled again in '81 with a week of *The Buddy Holly Story* and other rock 'n' roll films at the Electric Cinema in Portobello Road.

The Buddy Holly Rock 'n' Roll Championships of 1982 involved the whole country with 10 regional heats to find the best jiving couples to go forward to the finals at London's Lyceum on the first day of Buddy Holly Week. Paul (in Holly-type horn-rims) and Linda graced the Lyceum in best 50s gear and the country's top three couples won a week in Dallas with visits to Lubbock and San Antonio, as memorably described by winner Les Prendergast (who married his partner Tanneh before the trip) in Club Sandwich no. 28.

The willingness of Buddy's circle, all with their own lives to lead, to help celebrate that brief golden age which ended on 3rd February 1959 is a great boon to the fans. Buddy's widow, Maria Elena, her husband and children, could be forgiven for wanting a break after all this time, yet Les's account makes it plain that her enthusiasm helped to make everyone's trip. She and the Holley family seem ever-available and Maria Elena has helped to publicise Buddy Holly Week in the US since its inception. The Week was formally launched over there in 1983 with a "Holly Hop" in Lubbock starring Marshall Crenshaw, a suitable choice since he's a bespectacled rocker with traditional pop roots.

1984's *Portrait of Buddy Holly* competition was promoted via London Weekend Television's *Aspel & Company* and attracted over 1,000 entries. The best were used on the sleeves of 10 Holly singles in a limited edition pack and 76-year-old Albert Waller won the first prize of £1,000, presented by Paul and Linda. A selection of the best entries was shown at London's Hamilton Gallery.

The event of 1985 has been the BBC *Arena* documentary on Buddy Holly, shown on 12th September. As well as the recollections of family and colleagues, we were shown some fascinating rare film and heard tributes from the Everly Brothers, Keith Richards and Paul, who sang "Words Of Love" in a barn surrounded by bales of hay.

A notable first (courtesy of Mr. McCartney) was the playing of the only copy of a 1958 version of "That'll Be The Day" by the Quarrymen, an early version of the Beatles.

Director Richard Spence, with the help of Holly authority John Beecher, had been eager to correct some of the inaccuracies of *The Buddy Holly Story*, in particular the complete omission of Norman Petty. His widow Vi was allowed to put the record straight and the programme ended poignantly with her rendition of Norman's tinkling celeste part from "Everyday", alone in her husband's theatre-studio. Omitting Norman Petty was rather like cutting George Martin out of the Beatles story. Like George, he was older than his proteges and had no rock 'n' roll background, yet when this exceptional talent came along he was able to respond to it and contribute to its development with his great technical skill. After Holly, he became devoted to sonic perfection for its own sake, so that his studio produced few hits and two radio stations failed. But Norman Petty's work with Buddy Holly has ensured his place in pop's hall of fame.

Again like George Martin, both Pettys played piano on Buddy Holly's records and Vi has retained her enthusiasm since Norman's death. Indeed, at this year's Holly lunch her Polaroid was as active as ever, the snaps being passed instantly to her sister Alice Maddox for names and date to go on the back. Among others at the lunch, held in a Chinese restaurant the day before the *Arena* programme, were Sonny Curtis, Eric Stewart, Pete "Pikey" Butler, the star of the Greenwich Theatre production *Buddy Holly at the Regal*, "the Radio One mob" (the words of MPL's Alan Crowder), Chris Thomas, Bonnie Tyler, Kenney Jones, Lodge and Hayward of the Moody Blues, Phil Manzanera and Pamela Stephenson.

Alan Crowder has been involved in every Buddy Holly Week. Which have been the most memorable? "1979, when Paul and the others joined the Crickets on stage . . . the Lyceum in '82 was great, also the trip to the States with the winners. Most of them hadn't been there before and their excitement was great to see. Les Prendergast in particular was really into 50s clothes and cars – it was as if he'd arrived in heaven."

Perhaps the best news is that the BBC/MPL video based on the *Arena* programme will have half an hour of additional material – including an extra song by Paul! Holly-related events in 1986 will include a five-week BBC TV series called *Buddy* and starring Roger Daltrey, about a chap who names his son after BH. There's also a Julie Walters film, *Car Trouble*, whose theme song will be a new version of "True Love Ways" by the Adventures. Most importantly, some special events are planned for Lubbock on and around 7th September, Buddy's fiftieth birthday.

Tantalisingly, too, an album of unreleased Holly recordings is promised. Most people had thought 1979's splendid boxed set, *The Complete Buddy Holly*, was the last word – then in 1983 MCA released *For The First Time Anywhere*, an album of group performances previously available only with posthumously dubbed additional backings. Tapes of other concerts and sessions are known to have been made, so there may be still more surprises in store.

What explains Buddy Holly's continuing appeal? Innovation and versatility are certainly two reasons. He would play lead guitar, rhythm guitar or none at all as the situation demanded, bring in outsiders like saxophonists King Curtis and Sam "The Man" Taylor, use his own songs or those of contemporaries like King Curtis, Sonny Curtis, Bobby Darin, Paul Anka and Roy Orbison. Studio tricks, such as the swirling, overdubbed guitars on "Listen To Me" and "Words Of Love", were often Buddy's idea. The use of strings on his last recordings was another example of this open-mindedness, not a sign that he was going soft.

But John J. Goldrosen, at the close of his wonderful book *Buddy Holly – His Life and Music*, summed it up best: "Though a star, he still looked and sounded like a friend . . . unusual only in his ambition, perseverance, and musical talents". Many would also apply those words to Paul McCartney, so how fitting that it should be Paul who is helping to keep the memory of Buddy Holly alive.

Harry George.

PHOTO: ALAN BALLARD

PAUL McCARTNEY
Variations on a Theme

''Spies Like Us'' is only the latest in a series of tunes or songs written by Paul for screens small and large. He enjoys the challenge and discipline of writing to order and we thought you would be interested in a list of his efforts in this line over the years.

PHOTO: LINDA McCARTNEY

'Love In The Open Air'
(United Artists UP 1165, January 1967)
As discussed in Club Sandwich no. 36, this theme for *The Family Way* won Paul his first solo Ivor Novello Award. The single has Paul's basic version on the A-side, with the actual theme (arranged by George Martin) on the flip. There was also a soundtrack album on Decca SKL 4847, containing 13 variations on the theme by the George Martin Orchestra.

'Magical Mystery Tour' – The Beatles
(Double EP with booklet: Parlophone SMMTI/2, December 1967)
You could argue that McCartney-dominated songs from *A Hard Day's Night, Help* and *Yellow Submarine* should also be included here, but *MMT* is significant as Paul had a hand in its direction (especially the ''Fool On The Hill'' sequence) and the basic idea was his, written up on a notepad in best *Broad Street* style.

'Step Inside Love' – Cilla Black
(Parlophone R5674, March 1968)
This was the theme to Cilla's popular TV series, originally a short musical welcome until Paul happily added a few more lines, enabling this single to be made.

'Thingumybob' – Black Dyke Mills Brass Band
(Apple 4, September 1968)
This was the title of an ITV comedy series. The single might have fared better without competition from ''Hey Jude'' and ''Those Were The Days'', or if the series had been a hit. The B-side was a version of ''Yellow Submarine''.

'Come and Get It' – Badfinger
(Apple 20, December 1969)
This was the tragic group's first hit and featured in *The Magic Christian*, a film starring Peter Sellers and Ringo Starr.

'Live and Let Die'
(Apple R5987, June 1973)
A tricky title to write a song around, you would have thought, but Paul manages it and packs plenty of variety into a short space of time, moving from the plaintive opening through a very Bond-ish musical chase sequence to the ahead-of-its-time reggae section.

'Zoo Gang'
(Apple R5997, June 1974)
This theme for a TV adventure series appeared on the B-side of ''Band On The Run''.

'Crossroads'
(*Venus and Mars*: Parlophone PCTC 254, May 1975)
Wings' version of Tony Hatch's theme to the long-running soap opera was actually adopted by the programme.

'Paul McCartney's Theme from *The Honorary Consul*'
(Island IS 155, December 1983)
The film of Graham Greene's novel was directed by John McKenzie, brought in by Paul to direct the video for ''Take It Away'' in 1982.

'Give My Regards To Broad Street'
(Parlophone UK PCTC2 EL 26 0278 I, October 1984)
Even leaving aside ''No More Lonely Nights'', this is notable for the bass guitar version of the same tune and the ''Eleanor's Dream'' orchestral sequence.

'We All Stand Together'
(Parlophone R6086, November 1984)
Rupert Bear lives!

'Twice in a Lifetime'
(Unreleased as yet)
Title song from the movie currently playing to packed houses in the US and shortly to be released in the rest of the world.

'Spies Like Us'
(Parlophone R6118, November 1985)
You'll all know this by now. For background, see elsewhere in this issue.

Dear Sue,
I've just received the fantastic double issue of Club Sandwich. My eyes brightened when I saw all those incredible photos taken at Wembley. I am very proud that Paul took part in this worthwhile event whose proceeds will help the starving people in Africa. Unfortunately, *Live Aid* was not broadcast live here, only a few parts were shown on TV some days later. This bumper issue is like a treasure for me because all of those important moments are printed. My congratulations to all people involved in *Live Aid*.

Once more I would like to congratulate *Club Sandwich* and I feel very glad to be a *Club Sandwich* subscriber.

All the best,
MARIA TERESA PINHO GOMES DA SILVA,
RIO DE JANEIRO, BRAZIL.

Dear Sirs,
Many, many thanks for putting together the Buddy Holly documentary for BBC's ''Arena'' show.

I've long been a fan (since 1957) so you'll appreciate how much the programme meant to me.

I am also involved in the many ''Northern'' Buddy Holly tribute shows in Rotherham and Sheffield and certainly this programme will have created more interest.

Many people who aren't Buddy Holly fans have said how much they liked the programme too, so again many thanks for putting together such a superb documentary.

Yours sincerely,
GEODFREY L. PATHERSON,
MIRFIELD, WEST YORKS.

Dear Wings Fun Club,
I received the latest copy of Club Sandwich a couple of days ago, and would say immediately that I like the staples in it!

The picture on the front – great!

I like the ''Cuff-Link'' bit, but it should be slightly larger.

The article on Eric Stewart was really good – I think this is a good idea to focus on the careers of people who have worked with Paul, as long as the text, as this one did, relates the musician to Paul. This means McCartney-ites know the period that is being referred to and take an added interest in it.

One of the best pages in the magazine is the page which looks at Paul's 12'' releases. Perhaps you could do a picture disc article some time in the future.

''Blanket's First Show'' I liked – I look forward to seeing the film.

''Listen to What the Fans Said'' was great and always is – don't do away with this.

The back page was the best – a nice focus on Paul's musicianship with great pictures as well.

Altogether ''Club Sandwich'' is great – as is the club itself.

What is especially nice is when Paul adds a personal touch to the magazine either by a drawing or a brief note.

The extras that are sometimes put in – the ''Say, Say, Say'' poster and the puzzle cartoon – make the whole thing something to treasure.

Thanks for everything – it's all great. But that's not all – thank Paul himself for the music.

Best wishes,
JULIE, WOOD GREEN, LONDON.

Dear Sue,
In issue No. 36 you said ''On the cover of 'Twist and Shout', The Beatles' second U.S. Capitol album . . .'' But that was not the title of their second U.S. Capitol album. It is ''The Beatles' Second Album''. ''Twist and Shout'' was released in Canada.

Thank you.
STEVE WOMACK, GARLAND, TEXAS.

P.S. The cover of issue No. 36 is the best photo of Paul and Linda.

HARRY'S NOTE: Oops! Well done, Steve. That's what comes of having a brother with a Canadian girlfriend who leaves her records lying around.

Dear Wings Fun Club,
Thanks very much for the 36th issue of ''Club Sandwich'' which I have just received. I'm glad to have it. This issue is very interesting like all the back numbers of ''Club Sandwich''. I know better Paul and his fascinating life.

I'm happy to see four Polish Words: PODAJEMY REKE PODRZEZ WODE and to read about Linda's exhibition in Warsaw. Thanks once again! I'll never forget this fascinating photographs.

One week ago I saw for the first time the video ''We All Stand Together''. The song ''We All Stand Together'' I've heard a few months ago. This song is great! Paul always makes the great and splendid music.

When I've seen the video ''We All Stand Together'' I could only say: it's fantastic!

Rupert and all the frogs are lovely! I like them very much.

Love,
MARZENA KUSZCZEWSKA,
WARSAW, POLAND.

Dear Sue,
Regarding the ''Paul as a One Man Band'' feature, here's a list which I hope will be of interest. It's a list of all of the instruments which Paul is credited as playing on Beatles tracks. I found it in a book, so I hope it's accurate, but it shows how versatile Paul is anyway!

There is – wait for it:
- Bass Guitar
- Claves
- Piano
- Acoustic Guitar
- Hammond Organ
- Lead Guitar
- Steinway Piano
- Electric Piano
- Fuzz Bass Guitar
- Harpsichord
- Comb and Paper (yes, really!)
- Recorder
- Flute
- Electric Guitar
- Bongos
- Conga Drum
- Arco String Bass
- Flugel Horn
- Drums
- Timpani
- Maraccas
- Harmonium
- Harmonica
- Organ

And best of all
- ''Various discordant instruments'' on ''Only a Northern Song''.

Since then he's added synthesisers and probably a few more, but whether or not it's absolutely correct, it's a very impressive list!

I'm very impressed with the new style ''Sandwich''. Good luck to the new editor!

VANESSA MORRIS,
PRESTON-ON-WYE, HEREFORDSHIRE.

Dear Paul,
Hi! Happy birthday. I'll wait that you'll have more of 64 years old. All those years happy.

It is the second year that I'm in WINGS FUN CLUB, I like your music and the BEATLES'S too, since that I had nine years.

I want that you'll come to Mexico for give us a concert because there are many fans that want listen you.

I wait to have chance to meet you. The picture ''Broad Street'' is wonderfull. Greeting to Ringo.

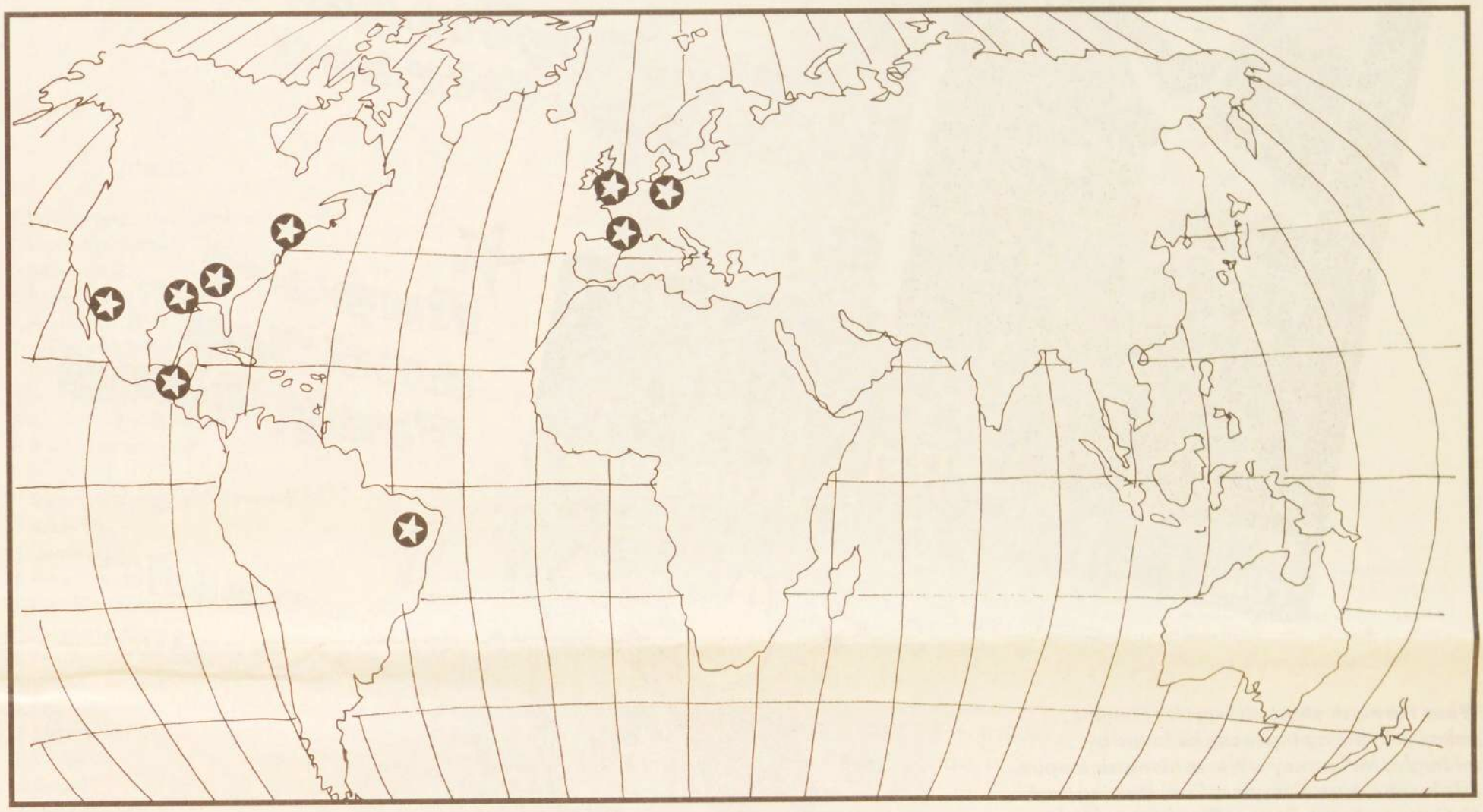
Thanks!
MARTHA ALICIA CABALLERO,
ZAMORA, MICH., MEXICO.

Dear Club,
As a new member I would like to thank you for the great introductory package you sent me, especially the 1983 Christmas quiz painting. I've been writing to Paul for years but I didn't know the club even existed until a few months ago when I met some of the members at the Los Angeles Beatlefest. They were nice, friendly people and I decided right then and there that I was going to join, too.

So thanks again and I'm looking forward to receiving more in the future.

Sincerely,
DARCY KAPLANE, STUDIO CITY, CALIFORNIA.

LISTEN
TO WHAT THE FANS SAID



With espionage in the spotlight, it gets tougher and tougher for our boys and girls in the field (codename: ''Butties'') to get those despatches home. But still they flood in from all over the world, as you can see from the map. To their workmates or classmates, they're just one of the gang – to Big Mama Sandwich in London, the words and pictures they smuggle through are the pickle 'n' spice that make the whole thing tingle.

Dear Paul, Linda and Sue,
We are very glad to have subscribed to Club Sandwich, because we can't tell you how much we love Linda and Paul. We had never had so many pictures at the same time of our idol!

We really think that Paul is a genius, and very, very handsome and attracting. But we don't love his records for that, we love them because the music of Paul's is fascinating, beautiful, we can't explain that, we can only tell you that we feel it. And from *McCartney* (without talking about the Beatles of course) to *Give My Regards to Broad Street* Paul never disappointed us . . .

We want to say to Paul that he was wonderful at Wembley (Band Aid) and we hope that this fantastic concert will make him want to do other concerts (don't forget Bayonne!).

We also received *McCartney, Composer, Artist,* and we want to say that Paul draws almost as well as he sings.

About nine months ago, we learned that Paul had to come to ''Champs Elysees'', a French show. But unfortunately, he couldn't come because of the snow. He was snowed in, his plane couldn't take off; we were very disappointed. We have never seen Paul in a live broadcast.

And also, Paul was on the air, in ''N.R.J.'', a famous French radio and we couldn't pick up the transmission. So, England and American fans, don't complain!

We conclude, we want to tell that we love(d) John very much too, and we would have liked him to be Here Today. . .

Paul, we look foward to your record. And please, excuse our English, because we don't think it is perfect, in spite of our big efforts! Thank you very much for your kindness, Paul, you are an exceptional Human being, you know!

ROBERT AND CAROLE NOUTARY,
BAYONNE, FRANCE.

Dear Alan,
Just a quick note to say a *big* thanks to Paul, you and all at MPL for putting such a *great* Holly special together with BBC TV.

I spent last Saturday afternoon and evening with Vi Petty, and she showed me some more of the new photographs of Buddy Holly (some of which were used by BBC). Vi also had some great photos of Paul and Linda, and all the guests at the special luncheon.

Ray Needham of the Society is over in Lubbock at present. I plan to go over next September.

With very best regards,
Yours sincerely,
TREVOR F. LAILEY,
THE BRITISH BUDDY HOLLY SOCIETY,
ROKE, OXFORDSHIRE.

Dear Wings Fan Club,
Thanks for publishing the Club Sandwich. I cherish every issue. I have just looked thru the Live Aid issue and it's great. Keep up the good work, love seeing Paul and Linda.

Yours truly,
KEITH LEDBETTER, MANAGER,
WRMG RADIO, RED BAY, ALABAMA.

Dear Sue,
Just received the issue No. 36 last night. Since you asked for our opinions, ''here I go again''. . .

I guess you people simply can do no wrong! I am also very pleased with your new format, and yet at the same time I also enjoyed the usual layout. Does that make sense? I think what I mean is both ways are great, just different, for variety's sake! It really was so wonderful to see actual pictures of Paul working on his newest album in the studio, before I actually get to hear it! Also, that picture of Paul and Linda on the cover is absolutely breathtaking; they both look so good. Any chance of that shot becoming a poster?

Of course, with every new album of Paul's the rumours start up again about a possible tour. I hope they are true this time! And I also hope that if Paul does tour I might be picked as one of the lucky fans to get to meet him this time around. I honestly can't remember not being a fan of Paul's . . . started at four years old and haven't stopped since!

Sue, please do keep up the great work, I'm sure Paul is very proud to have such a staff for his magazine, it's obvious you all work very hard to put it together. Please convey to him all the joy he brings to his fans, and our Best Wishes as we look forward to his new album and future projects. Better sign off now. . .

Play the Pipes of Peace,
JOYCE OLIVEIRA, CLIFTON, NJ, USA.

Dear Sir,
Congratulations.

Well done. Last Thursday's (12th) *Arena* focus on the great Buddy Holly was superb.

John Beecher should be highly praised for his invaluable research and persuasive powers to find such rare film and sound recordings.

Well done and sincere thanks from all Holly fans to everyone concerned with this venture.

Yours faithfully,
ALAN JENKINS
SECRETARY, BUDDY HOLLY AND THE CRICKETS FAN CLUB,
FELTHAM, ENGLAND.

Dear Sue,
This is the only way I know of getting my thanks to Paul for the great Buddy Holly TV film.

I'm a long standing fan of Buddy Holly, his music, and the Crickets. And to watch the new found clips of them on TV after all these years was a great thrill even at my age. Each year I wait to see what MPL pull out of the bag for Holly Week and apart from 1983 when it went to the U.S.A., we Holly fans have been treated to some really great events. The best of which was the 1969 Hammersmith concert and Fan Fair.

Due to living near the coast here on the I.O.W. we have most nights poor TV pictures, and even after keeping my fingers crossed all day at work we did have a poor picture on the night of the Holly film. I've heard rumours that plans for a video is to be released of the film. Can you tell yet the date of release?* And will it be released through the MPL Club Sandwich?

Thank you,
PETER, SANDOWN, ISLE OF WIGHT.

*No release date set yet.

THE VIDEOS

★ Give My Regards To Broad Street

When the music stops, the mystery begins... unless the missing tapes can be found by midnight, McCartney will lose his music empire. A fabulous musical mystery film, starring Paul McCartney, Bryan Brown, Ringo Starr, Linda McCartney, Barbara Bach, Tracy Ullman and Ralph Richardson. Many classic Beatle and Wings' hits are there, plus three brand new McCartney numbers. Written by Paul McCartney. Directed by Peter Webb. Produced by Andros Epaminondas. Colour/Running time 109 minutes.

Now on video. Pop one into a Christmas stocking! Put a little "Good Day Sunshine" into Boxing Day.

Give My Regards to Broad Street is distributed by CBS Fox and is available world wide.

★ Rupert and the Frog Song

Rupert and The Frog Song is distributed by Virgin Video and is available in the UK. Shortly to be available world wide.

When Give My Regards To Broad Street toured the UK's cinemas in 1985, a considerable extra attraction was the supporting cartoon, Rupert and the Frog Song, culminating in the magical sequence accompanying the Christmas smash single, 'We All Stand Together'. TV viewers who saw only the latter chunk will be pleased to learn that the whole thing is now available on video with two other award-winning short films – Geoff Dunbar received the BAFTA Award for Best Short Animated Film for Rupert, as featured in Club Sandwich no. 36.

The video follows closely on Rupert's 65th anniversary; such a revered institution needs sensitive handling to blend tradition with novelty in the right proportions. Geoff's animation and the story he wrote with Paul and Linda are happily more than equal to the task. There's something vaguely familiar about the voices of Rupert and an impatient juvenile frog and, sure enough, the credits reveal it was Paul alongside established pros June Whitfield and Windsor Davies. Wild cats and a fierce owl lurk in the background as Rupert ignores the warning 'Guard frogs operating' to penetrate the waterfall and witness the Frog Song, saving their King and Queen with a shout of "Look Out!" before going home to a sceptical Mum.

The other two shorts are rarities whose availability will delight Paul and Linda's long-time fans. Seaside Woman accompanies Linda's legendary song of the same name, released under the pseudonym Suzy and the Red Stripes because of its Jamaican inspiration. The cartoon won the Golden Palm for Best Short Subject at the 1980 Cannes Film Festival. Director Oscar Grillo, whose TV commercial for Um Bongo fruit juice is well known in Britain, brings the appealing fantasy lyrics (shades of 'Ob-La-Di, Ob-La-Da') to vivid life with animation by himself and wife Patricia. Magical moments occur when the little black girl 'singing' the song picks up a starfish which becomes a star, then dodges a cat in a terrific black-and-white sequence.

★ Seaside Woman

★ The Oriental Nightfish

The Oriental Nightfish won an award in eastern Europe and features an unreleased Linda McCartney track. Linda intones the words "It was night and I was working late/When I first caught sight of the Oriental Nightfish" as a naked female figure plunges into a maelstrom of colour and effects, courtesy of Nigel Robiette and animators Ian and Patricia Emes – Ian also directed. These somewhat psychedelic visuals receive an arresting soundtrack of crunching lead guitar with flute interludes which would make an intriguing B-side.

With 'Spies Like Us' and this great video package, Christmas 1985 will be a good one for Club Sandwich readers.

PHOTO: LINDA McCARTNEY

NEVER A CROSSWORD

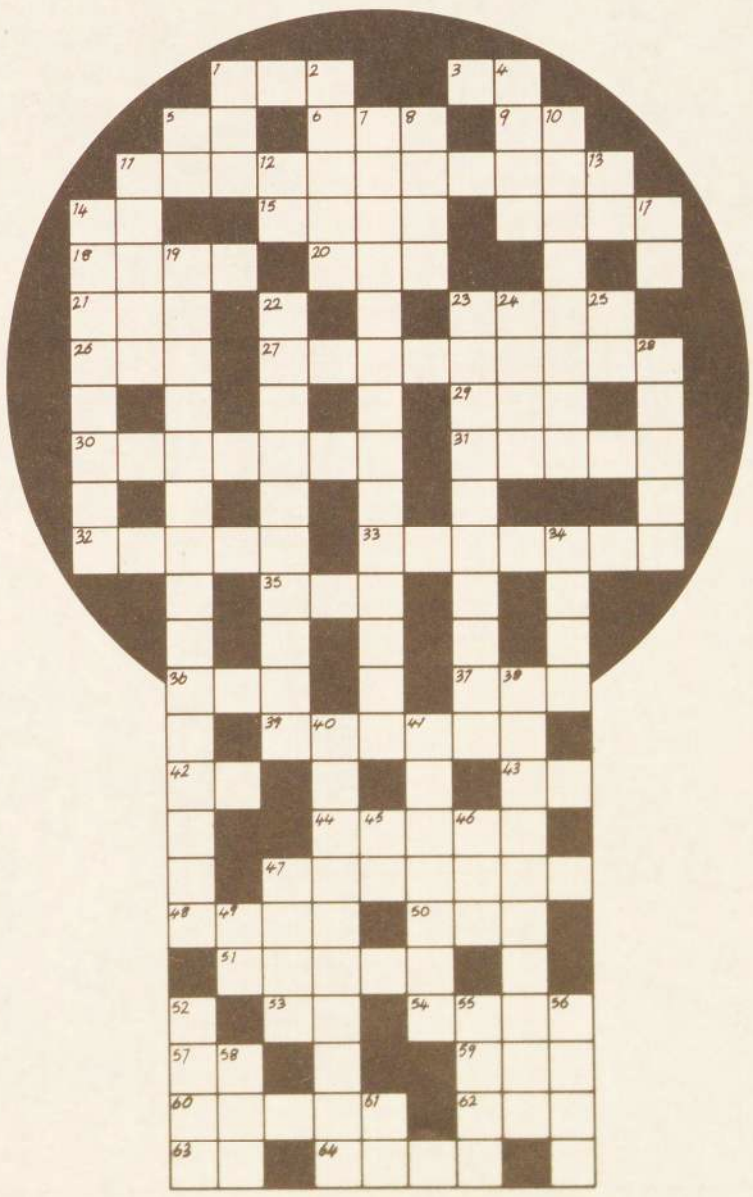
Life's a headache for the average spy, trying to remember whether he's a double or triple defector, so we thought we'd better give him a different kind of brain strain for Christmas with one of Bert Danher's fiendish crosswords. (They say a change is as good as a rest, don't they?) Even for those with nothing more taxing to remember than Auntie Flo's Christmas present, filling in those squares may bring blessed relief – try it and have a puzzling Christmas.

ACROSS

1 Word of respect in addressing a man (3)
3 Short advertisement (2)
5 All correct (2)
6 Poetic form of 'over' (3)
9 Alternative (2)
11 We have the admiration of agents for Paul's new single (5,4,2)
14 Kind of record (2)
15 Record for display? (4)
16 Break under strain (4)
18 History (4)
20 Scenery and props of film-maker (3)
21 Anger (3)
23 Gentle (4)
26 The earth's water (3)
27 Site of EMI's studios in London (5,4)
29 Swindle (3)
30 Person under instruction (7)
31 Vanessa, the heavenly messenger? (5)
32 Echo-sounding apparatus (5)
33 End of day (7)
35 Wager (3)
36 Pair (3)
37 Girl's name (3)
39 Disc for the unmarried? (6)
42 Perform (2)
43 You and I (2)
44 Short promotional film (5)
47 Members of choir (7)
48 Make out, notice (4)
50 Old measure of 45 inches (3)
51 Incline (5)
53 Short for Old Testament (2)
54 George Bernard _____, Irish dramatist (4)
57 Exclamation of surprise (2)
59 Single element (3)
60 Donna _____, appears in the film of 11 across (5)
62 Employ (3)
63 Light-fingered space-traveller? (2)
64 Close to (4)

DOWN

1 Take part in winter sports (3)
2 Fragrant flowers (5)
4 Female rabbits (4)
5 Short for work (2)
7 Composer of the music for Paul's new film (5,9)
8 Civil commotion (4)
10 Be off with you! (3,5)
11 Thin and lean (5)
12 Short for Edward (2)
13 South America (abb) (2)
14 Letters of the Bible? (7)
17 Pennsylvania (abb) (2)
19 Where, in 38 down, 23 was recorded (3,5,7)
22 Film-making relatives who sound the alarm? (6,4)
23 'B'-side of 11 across single (2,8)
24 Metal (4)
25 District Attorney, in short (2)
28 _____ Thomas, Welsh poet (5)
34 Not closed (4)
38 Home of cats in America? (3,7)
40 Offer of hospitality (10)
41 Mechanical gimmicks (7)
45 At home (2)
46 Slippery fish (3)
47 Unaccompanied part for musician (4)
49 Afterthought added to a letter (2)
52 Rules of behaviour (4)
55 Sixty minutes (4)
56 Seven days (4)
58 Big success (3)
61 North-east (abb) (2)



Despatches From The Field

GALLERY CORNER PRESENTS A NEW SELECTION OF CONTRIBUTIONS FROM READERS

Elene Michelini of Milan, Italy sent us this portrait of Paul – she admits that is was drawn by her father who also sent us a holly sprig which we've used on the cover of this issue.

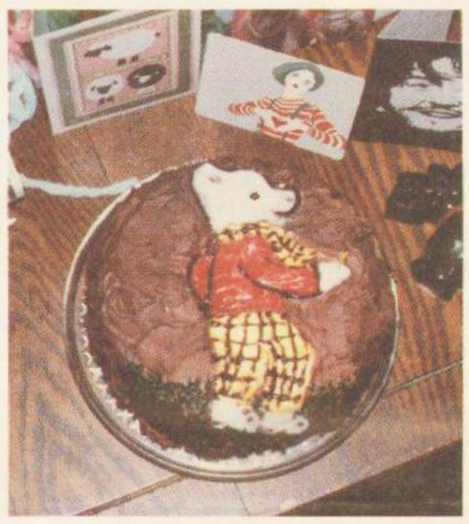
A Broad Street tribute from Paula A – no address sent.

A decorated envelope from Sally G of Toronto, Canada.

A couple of special cakes from the USA.

The Rupert cake is from Paul Denys of San Antonio, Texas who tells us that the cake art was by Mary and Sandy.

The Broad Street slab is from Cathy Bacochin of Hellertown, Pennsylvania who also did the decoration.



Seasonal scene from Adi Kopp of Kassel, West Germany.

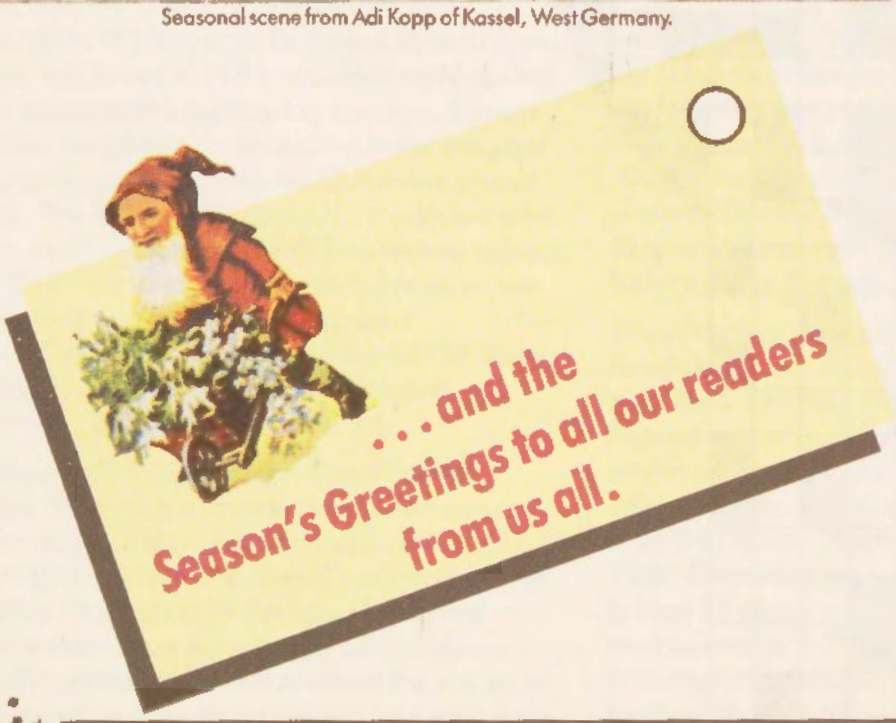


PHOTO: LINDA McCARTNEY

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